

FACULTY OF MUSIC  
UNIVERSITY OF TORONTO

*Faculty Artists  
Series*

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PROGRAM III

WALTER HALL

SATURDAY, FEBRUARY 27, 1988

8:00 PM



PROGRAM

Quartet in C Major, K. 285B

WOLFGANG AMADEUS MOZART  
(1756-1791)

Suzanne Shulman, flute;  
Orford String Quartet

L'amero, Sarò Costante from  
Il Re Pastore, K. 208

WOLFGANG AMADEUS MOZART  
(1756-1791)

Le bonheur est chose légère from  
Le timbre d'argent, Op. 47

CAMILLE SAINT-SAËNS  
(1835-1921)

Rosemarie Landry, soprano;  
Andrew Dawes, violin;  
Che Anne Loewen, piano

La chanson perpétuelle

ERNEST CHAUSSON  
(1855-1899)

Rosemarie Landry, soprano;  
Orford String Quartet;  
Che Anne Loewen, piano

The Everlasting Voices for  
soprano, percussion and tape

KA NIN CHAN  
(b. 1949)

Rosemarie Landry, soprano;  
Toronto Percussion Ensemble

Quartet in c minor, Op. 15

GABRIEL FAURÉ  
(1845-1924)

Orford String Quartet;  
Helena Bowkun, piano

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The Faculty of Music acknowledges with gratitude  
the generous support of Air Canada and CFMX-FM

This evening's performance is being recorded by  
CBC radio for future broadcast on Arts National.

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## TONIGHT'S ARTISTS

**HELENA BOWKUN** studied piano and harpsichord with Greta Kraus, Pierre Souvairan and Anton Kuerti, graduating from the University of Toronto in 1974 and, during that same year, she was invited to give her debut performance with The Toronto Symphony. She subsequently furthered her studies with Leon Fleisher, Philippe Entremont, and Gaby Casadesus. Miss Bowkun was a recipient of the prestigious Chalmers Award in 1982 and, in June of 1986, she was a prize winner in the Young Keyboard Artists International Competition held in Ann Arbor, Michigan. Since then, she has performed in recital, on national television and radio, and with orchestras in Canada, the United States, and Europe. In addition to her performing career, Miss Bowkun is a member of the teaching staff at the Royal Conservatory of Music.

**KA NIN CHAN** received wider recognition in Canada after winning the Béla Bartók International Composers' Competition in 1982, the same year he won the International Horn Society Composition Competition. His works have been performed by such ensembles as the National Arts Centre Orchestra, Orchestra London Canada, the Canadian Chamber Ensemble, the Kodaly Quartet, the Purcell Quartet and the Société de musique contemporaine du Québec. After graduating from the University of British Columbia, Chan furthered his studies at Indiana University, where he obtained his doctoral degree in composition in 1982. Since then, he has been teaching theory and composition at the University of Toronto. In 1986, his Phantasmagoria, for harpsichord, won three awards at the Aliénor Composition Competition in Washington. The Everlasting Voices is soon to be recorded by soprano Rosemarie Landry and the Toronto Percussion Ensemble for subsequent release on the Centrediscs label.

**ROSEMARIE LANDRY** received Bachelor of Music degrees in both voice and piano from l'Université de Montréal, where she worked with vocal master Bernard Diamant. After obtaining a Masters in voice from l'Université Laval in Québec, where she studied under Jean-Paul Jeannotte, she went on to the Opera Division at the Faculty of Music, University of Toronto. Miss Landry also studied extensively in Europe, under the famed French baritone Gérard Souzay and the late Pierre Bernac. She has subsequently performed extensively throughout Canada, in the United States and the Far East, Europe, Ireland, and South America. Recent engagements have included a recital tour in the United States with pianist Dalton



Baldwin, and performances with orchestras in the Maritime provinces. She has recorded for the Fanfare, Toshiba EMI, MRF, Marquis, and CBC labels. In addition to her concert career, Miss Landry is an instructor in French diction at the Faculty of Music.

A native of Manitoba, **CHE ANNE LOEWEN** studied piano in Winnipeg, Waterloo, and England. She subsequently attended the University of Southern California, where she studied with Gwendolyn Koldofsky and Brooks Smith and, upon graduation from the Masters program, she received the award for outstanding accompanist. Based in Toronto since 1982, Miss Loewen's professional experience includes numerous performances across Canada, and throughout Europe. She is equally at home performing with vocalists and instrumentalists, and she has been frequently heard on CBC radio broadcasts. Miss Loewen is currently a member of the University of Toronto's Faculty of Music, where she teaches piano/vocal masterclasses and diction.

Currently in its 22nd season, the **ORFORD STRING QUARTET**'s busy schedule includes regular tours of Canada, the United States, Europe, Latin America, and Australia. It has made over 30 recordings, several of which have won prestigious international awards, in addition to the 1985 Juno Award for Best Classical Album, Chamber Category. During the summer of 1986, the Quartet was awarded the Canadian Music Council's coveted "Ensemble of the Year Award." Most recently, it announced the selection of Sophie Renshaw, a graduate of the Yehudi Menuhin School in London, to succeed Robert Levine, who returned to the United States to become principal violist of the Milwaukee Symphony. The Orford String Quartet is the official Quartet-in-Residence at the University of Toronto, and Professors Dawes, Perkins, Renshaw and Brott teach at the Faculty of Music.

Following her graduation from the University of Toronto where she studied with Robert Aitken, **SUZANNE SHULMAN** travelled to Europe to work with Jean-Pierre Rampal, Marcel Moyse and Michel Debost. She has since performed with The Toronto Symphony, Hamilton Philharmonic, Quebec Symphony and BBC orchestras of Great Britain. Upcoming engagements include recitals in Toronto, and performances as guest soloist with the Ensemble Sir Ernest MacMillan and the 1988 Sharon Festival. A recording of works by Prokofiev, Enesco and Srul Irving Glick, with pianist Valerie Tryon, will be released by Radio Canada International later this

year. Miss Shulman is an instructor at the Royal Conservatory of Music, McMaster University, and the University of Toronto.

Established in 1980, the **TORONTO PERCUSSION ENSEMBLE** has rapidly become recognized as one of the most innovative performing groups in Canada. The members of the ensemble include John Brownell, David Campion, Kenneth Erskine and Beverley Johnston. They have recorded on numerous occasions for CBC radio and have appeared collectively as guest artists with symphony orchestras and on major concert series specializing in contemporary music. In addition, they have commissioned and performed several works by Canadian composers.

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### PROGRAM NOTES

Quartet in C Major, K. 285B

WOLFGANG AMADEUS MOZART

Scholars have raised many interesting and controversial points about this piece. The fact that it is written in two movements makes it similar to flute quartets by C.P.E. Bach. Questions have been raised, however, as to whether or not Mozart wrote the entire piece. The first 158 measures of the first movement undoubtedly belong to Mozart, but upon viewing the fair copy of this movement, it is possible that it was finished by another hand. The second movement is, according to Koechel, probably an arrangement by another composer, of the variation movement of Mozart's Serenade, K. 361. These questions aside, the piece makes the most of the flute, and if it is not entirely by Mozart, it is certainly a fine imitation.

L'amero, Saro Costante

from Il Re Pastore, K. 208

WOLFGANG AMADEUS MOZART

Il re pastore was first performed on the visit of the Archduke Maximilian of Austria to Salzburg on April 23, 1775 and was most probably composed during the six weeks prior to its premiere. The text, by Metastasio, had been set by ten composers, including Gluck, before Mozart's rather old-fashioned setting. L'amero is the longest aria in the opera and features a solo violin in a concertizing role. It is sung by the character of Aminta, who is a shepherd, heir to the throne of Sidon and also in love with a shepherdess, Eliza. The aria -- "I will always love her and

always be faithful" -- is a stating of Aminta's fears about taking on royal responsibility, wishing to keep his love first in his life. The role would originally have been sung by a male soprano.

**Le bonheur est chose légère from  
Le timbre d'Argent, Op. 47 (1877)**

**CAMILLE SAINT-SAËNS**

Le timbre d'argent is a fantasy opera, based on the Faust theme and the libretto was written by the successful team of Jules Barbier and Michel Carré. Excepting the prologue and epilogue, the action takes place in a dream, for which the critics assailed the opera as having Wagnerian tendencies. This air is the most famous piece from the opera. A solo violin plays off with the vocal line, playing different variations of accompaniments to each verse of the aria.

**La chanson perpétuelle (1898)**

**ERNEST CHAUSSON**

This declaration of love to an absent lover was written a year before Chausson's untimely death, and is dedicated to Jeanne Bournay, who first performed it at Le Havre. Critics have called it a "marvel of penetrating emotion" and the "most beautiful lied with orchestra in French music." The melancholy text by Charles Cros is set to continuous music, except for the seventh verse of the poem, which is set to the same music as the first verse, as the ideas discussed are similar. The sighing accompaniment, which develops from the four-bar introductory figure, suggests a feeling of perpetual recurrence, as does the title. Originally written for soprano and orchestra, it can be played with piano accompaniment, or with piano and string quartet, as we are hearing this evening.

**The Everlasting Voices for soprano,  
percussion and tape**

**KA NIN CHAN**

The Everlasting Voices, written for soprano, percussion and tape in 1979, is inspired by W.B. Yeats' poem of the same title. The "Voices," which underwent different transformation throughout the piece, are simulated by human voices and synthesized and metallic sounds. The synthesized sound is modulated by a band pass filter to create the effect of changing vowels. The attack of the metallic sounds is omitted in such a way that the sustained



overtones give the impression of an "angels' chorus." The opening repeated note motive, which serves as a disturbing force, is presented with different pitches, timbres, tempi and spatial locations. The motive returns at the climax of the piece.

This work was realized at the Indiana University Electronic Music Studio, Bloomington, Indiana.

### **The Everlasting Voices**

O Sweet everlasting Voices, be still;  
Go to the guards of the heavenly fold  
And bid them wander obeying your will,  
Flame under flame, till Time be no more;  
Have you not heard that our hearts are old,  
That you call in birds, in wind on the hill,  
In shaken boughs, in tide on the shore?  
O Sweet everlasting Voices, be still.

'The Everlasting Voices' by W.B. Yeats from COLLECTED POEMS is set to music by kind permission of Michael Yeats.

Note by KA NIN CHAN

**Quartet in c minor, Op. 15 (c. 1876-9)**

**GABRIEL FAURÉ**

This is a vital and dynamic work that features a subtle thematic unity. The first movement is built on small rhythmic and melodic motives. The opening theme is modal in character and its rhythm dominates the movement. This theme becomes a gentle and lyrical melody in the development section. Fauré places the delicate scherzo before the slow movement and, in the trio section, he introduces a mock-seriousness with the muted strings playing lyrically while the piano injects the playfulness of the scherzo. The chorale-like passage in the trio is mirrored by the same kind of passage in the development of the finale. Fauré revised the finale in 1883, as he was having trouble finding a publisher for the work in its original form. Durand and Chourdon refused it and finally Hamelle published it only on the condition that Fauré surrender all his rights as the author. Thus, for quite some time, he did not make any money from this, one of the most accomplished works from his early years.

Notes by LAWRENCE BECKWITH



## TRANSLATIONS

L'amero

MOZART

Only one can hold me captured,  
faithful ever, with heart enraptured.  
None can sever my love from me.  
Life's true blessing is my new treasure,  
Love professing, I find peace and pleasure.  
My beloved is all my joy.

La chanson perpetuelle

CHAUSSON

Quivering woods, starry sky,  
my beloved has gone,  
bearing away my despairing heart.

Winds, let your plaintive sounds,  
let your songs, enchanting nightingales,  
tell him that I am dying.

Since the first evening of his coming  
my heart was at his mercy,  
I cared no more for pride.

My gaze confessed my love,  
he took me in his strong arms  
and kissed my brow.

I was seized by a great trembling  
and then, I know no longer how,  
he became my lover.

I said to him: 'You will love me  
as long as you can.'  
My only restful sleep was in his arms.

Happiness is a "Light" Thing

SAINT-SAËNS

Love is a light, fleeting thing .  
When you think it's there, it's yours, it escapes.  
Alas, you want another love, it's your ardent desires,  
pleasure is the only answer.  
God saves you from pain and too many tears  
that can darken your days  
If ever your heart has a change of mind,  
come back to me; I will only crave  
for your faithful friendship.

But he, feeling his heart grown cold,  
went away one morning,  
without me, into a distant land.

Since I no longer have my lover,  
I will die in the pool among  
the flowers, beneath the sleeping  
waters.

When I reach the bank, to the winds  
I will speak his name, in a reverie of  
remembrance  
that there I often awaited him.

And as if in a golden shroud,  
my flowing hair around me, to the will  
of the wind I will abandon myself.

Past joys will shed  
their gentle light upon my brow,  
and the green rushes will entwine me  
and my breast will believe, trembling  
beneath the caressing entanglement,  
that I submit to the embrace of the  
absent one!

FINAL FACULTY ARTISTS SERIES CONCERT

Saturday, March 19, 1988 at 8:00 pm

WALTER HALL

\$10/\$6 students seniors

William Aide, piano; Victor Danchenko, violin;  
Lorand Fenyves, violin; David Hetherington, cello;  
Lois McDonall, soprano; David McGill, bassoon;  
Patricia Parr, piano; Joaquin Valdepeñas, clarinet

MOZART: Sonata in B-flat Major, K. 292

SCHUBERT: Fantasie in F minor, D. 940

SHOSTAKOVICH: Romanzen Suite, Op. 127

STRAVINSKY: Suite from L'Histoire du soldat

POULENC: Sonata for Clarinet and Bassoon

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FRIDAY & SATURDAY, MARCH 4, 5, 11, 12

The Opera Division presents

ROSSINI'S

LA CAMBIALE DI MATRIMONIO

(The Marriage Contract)

VAUGHAN WILLIAMS'

RIDERS TO THE SEA

MACMILLAN THEATRE AT 8:00 PM

\$15/\$10 students, seniors

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FINAL FACULTY RECITAL SERIES CONCERT

SUNDAY, MARCH 6, 1988 AT 3:00 PM

WALTER HALL

\$10/\$6 students, seniors

Boris Lysenko, piano

MOZART: Sonata in F Major, K. 332

SCHUBERT: Sonata in A minor, Op. 164/D. 537

SCHUMANN: Carnaval, Op. 9

UPCOMING EVENTS AT THE FACULTY OF MUSIC

- MARCH 3**            **THURSDAY NOON SERIES**  
**Lecture**  
**Vernon Howard**, Harvard University  
"Music as educating imagination"  
Walter Hall            12:10 pm            **FREE**
- MARCH 10**           **THURSDAY NOON SERIES**  
**Recital**  
Program featuring music by student composers  
Walter Hall            12:10 pm            **FREE**
- MARCH 16**           **U OF T FOLK MUSIC ENSEMBLE**  
Afro-American, Latin American, Celtic and Balkan  
folk traditions  
Walter Hall            8:00 pm            **\$3 G.A.**
- MARCH 18**           **U OF T CONCERT CHOIR**  
**Robert Cooper**, conductor  
A program of traditional choral music  
Walter Hall            8:00 pm            **\$3 G.A.**
- MARCH 20**           **U OF TO CONCERT BAND**  
**Stephen Chenette & Wayne Jeffrey**, conductors  
Music with a Latin Flavour: Polgar's Two  
Symphonic Dances with **Norman Engel**, trumpet  
and works by Villa Lobos, Husa, Grainger and  
Gregson  
MacMillan Theatre    3:00 pm            **\$3 G.A.**
- MARCH 20**           **U OF T CHAMBER STRINGS**  
**David Zafer**, conductor  
Works by Haydn, Mozart and Copland  
Walter Hall            8:00 pm
- MARCH 22**           **U OF T CONTEMPORARY MUSIC ENSEMBLE**  
**Robin Engelman**, conductor  
Works by Chan, Crum, Sessions and Milhaud  
Music Gallery           8:00 pm            **\$3 G.A.**  
1087 Queen Street West

<b>MARCH 23</b>	<b>FACULTY OF MUSIC WOMEN'S CHORUS</b> Michael Coghlan, conductor Works by Verdi, Coghlan, Cole Porter, Rogers & Hart and Joplin Walter Hall                      8:00 pm                      \$3 G.A.
<b>MARCH 24</b>	<b>THURSDAY NOON SERIES</b> Recital Program featuring student chamber ensembles Walter Hall                      12:10 pm                      FREE
<b>MARCH 25</b>	<b>U OF T GUITAR ENSEMBLE</b> Eli Kassner, director; Timothy Phelan, conductor Romantic, impressionist and modern masterpieces Walter Hall                      8:00 pm                      \$3 G.A.
<b>MARCH 26</b>	<b>U OF T JAZZ ENSEMBLE</b> Phil Nimmons, director An evening of big band sounds MacMillan Theatre                      8:00 pm \$5/\$3 students, seniors
<b>MARCH 27</b>	<b>U OF T WIND SYMPHONY</b> Melvin Berman, conductor Marcello's Concerto for Oboe with <b>Lawrence Charge</b> , and works by Bernstein, Ravel and Rimsky-Korsakov MacMillan Theatre                      3:00 pm                      \$3 G.A.
<b>MARCH 28</b>	<b>UNIVERSITY SINGERS</b> Lee Willingham, conductor Pergolesi's Magnificat and songs by Brahms, Finzi and Bissell Walter Hall                      8:00 pm                      \$3 G.A.
<b>MARCH 30</b>	<b>U OF T EARLY MUSIC ENSEMBLE</b> Musica Transalpina: English and Italian music from the late Renaissance -- works by Gibbons, Morley, Frescobaldi and Monteverdi Walter Hall                      8:00 pm                      \$3 G.A.